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Musical Journal

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REVIEW.

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The Late Dr. Joseph Parker.



NONCONFORMISTS of all denominations are mourning the death of Dr. Parker, which took place on November 28th, after a long, and latterly a painful illness. The death of his wife a few years ago greatly affected him, and he has never been quite the same man since. But until the spring of last year he kept to his usual routine of work. Then he had an attack which laid him aside till September. On resuming he preached four times only, and afterwards gradually failed.

The doctor's wonderful history appeared in most of the daily papers at the time of his death, and we need not repeat it. The "appreciations" and notices of him and his work were numerous, and for the most part they were very fair and true. There is no doubt he mellowed and became more tender and gentle in his later years. Formerly he was apt occasionally to be fiery and pugnacious. Happily he overcame this weakness, with the result that ministers and others who at one time kept aloof from him, became his warm and devoted friends. The explanation for the doctor's change of attitude is not far to seek. About ten years ago he had a good many "differences" very near together. With at least two of his ministerial brethren he had very serious squabbles; his church treasurer (who was of course a deacon), two of his nearest friends and generous supporters, and I, his organist-deacon, all left the City Temple owing to "differences" that he had with each of us. On the rights and wrongs of those disputes I shall now say nothing. I only refer to them because I believe they were the

turning point in his attitude towards others. He saw what pain and trouble these unpleasantnesses brought on his friends, and he undoubtedly felt deeply troubled himself. In my case friendly relations were restored. At a meeting in Folkestone where the doctor was speaking I presided at the organ. In his speech he referred to me and my City Temple work in very generous terms, which I could only construe into a regret that any misunderstanding had ever arisen. The following day I wrote thanking him for his kind remarks, and said I accepted them in the same spirit in which he made them. That brought a very cordial letter from him, in which he said:—

"September 4th, 1897.

"DEAR MR. MINSHALL,

"Your letter just to hand has given us very genuine pleasure, so I hasten to reciprocate with all heartiness its expressions of friendship and goodwill. Life is getting much too short for anything but kindness and mutual help, and in my own case, at any rate, the shadows are coming on, and I must be prepared for the long night.

* * * * *

"Ever sincerely yours,

"JOSEPH PARKER."

The spirit exhibited in this letter (which is probably a type of others he wrote) explains the mellowness and gentleness which characterised his later years. Certain it is that he was never more loved and respected than when he passed away.

Dr. Parker was fond of music, but he did not understand much about it. The musical service which I built up during my seventeen years' work

at the City Temple is ample evidence of his assent to the liberal use of music in the services. He did not like quiet and meditative music for the congregation—on the contrary, the louder the better. At his request I always selected the hymns, chants, anthems, etc., for every service. Frequently, the next time he saw me after we sang a quiet hymn he would say to me, "There is too much dulness and monotony in the world, give us something bright and vigorous." We could not have too often such hymns as "Onward, Christian soldiers" or "All hail the power of Jesu's name." If he ever changed a hymn on the service paper (which was very rare) it was generally for one of these two. I remember he once rather astounded a gentleman who was playing for me. In the vestry before the service he said to him, "Don't spare the organ!" Occasionally in giving out a hymn he would refer to the "pp's" and "p's" in the hymnal, and would tell the congregation to ignore them. I believe the doctor would have been delighted had it been possible to have the whole Coldstream Guards Band with the organ at every service.

Dr. Parker was truly a great man in his own particular sphere; and as the art of preaching is

apparently decaying, it is very doubtful if the world will ever again see a preacher of his ability and power.

E. M.

To our readers in all parts of the world we say with all heartiness, "May you have a happy and prosperous New Year."

We are glad to see a second edition of Mr. Croger's interesting and instructive little book, entitled, "Notes on Conductors and Conducting." It is revised and enlarged and brought up to date. Copies may be obtained at our publishers or at Mr. Reeves, 83, Charing Cross Road.

A meeting of Free Church musicians, under the auspices of the Nonconformist Choir Union, is to be held in the Baptist Mission House Lecture Hall, Furnival Street, E.C., on January 13th, at 7.30 p.m., when short speeches will be delivered by several gentlemen, and an excellent programme of music will be given. Tickets of admission (free) may be had by organists and choirmasters, on application to Mr. T. R. Croger, 114, Wood Street, E.C.

Passing Notes.



HIS month I mean to have a chat about some recent musical literature. Never were musical books published in greater numbers than now. Carlyle said that musical people were "windbaggy," and never read anything. That cannot be true any longer. The rank and file of musical workers may indeed remain pretty much what they were; but there is an ever-increasing number of cultured musicians who not only read about their art, but are earnest students of general literature as well. This is as it should be. There are few things more painful than to have to talk to a man who knows absolutely nothing outside his own particular calling; and I am bound to say that I have met more people of that sort in the musical than in any other profession. But things are steadily improving; and I take the constant increase of our musical literature as one of the surest evidences of the improvement. Publishers are keen business men, and you may be pretty sure they do not go on issuing new books when there is no demand for them. So much by way of preliminary.

To readers of this journal probably the most interesting of all the recent books is Dr. Waldo S. Pratt's "Musical Ministries in the Church," published by the Fleming H. Revell Company. Dr. Pratt is the Professor of Music and Hymnology in Hartford Theological Seminary, a post which suggests whether we might not do something more for the musical instruction of our own theological students; and his book is based on a course of lectures delivered in the spring of 1900. It makes

no pretence to be an elaborate or comprehensive treatise. It is rather a series of popular studies on selected aspects of a great and fertile subject, growing out of the experience of one who has himself done excellent work as a church musician. The subject of hymns and hymn-singing is discussed at some length, and the claims of congregational singing are strongly insisted upon. Under the heading of "The Choir" there is a very helpful treatment of the various matters which must engage the attention and sometimes the anxieties of the choirmaster. In particular, I must note the plea which is made for the anthem as a devotional exercise. Our congregations seldom realise that the words of an anthem should form the theme of meditation as it proceeds. Dr. Pratt practically regards the anthem as a short sermon, and he is right. The section on "The Organ and the Organist" is one of the best in the book; and "The Minister's Responsibility" could hardly be stated better than it is in the closing chapter. The little volume is one which I can cordially recommend to all church musical workers. I have myself derived much pleasure from a reading of it.

A much more elaborate work comes from the pen of another American—Mr. Edward Dickinson, Professor of Oberlin College. It is entitled "Music in the History of the Western Church," and is published, at the rather long price of half a sovereign, by Messrs. Smith, Elder. Professor Dickinson is frankly historical, whereas Dr. Pratt is entirely practical. But everybody ought to know the history of the art which he professes, and I cannot recall any single volume in which the subject of



church music is treated at once so fully and so fairly as in Professor Dickinson's work. To give anything like a detailed outline of its contents would occupy a considerable space, and I must therefore content myself with a recommendation similar to that which I have made in the case of Dr. Pratt's volume.

An entirely new series of books has been devised by Mr. F. J. Crowest, the energetic manager of the Walter Scott Publishing Company. It is to be called "The Story of Music" series, and there will be separate volumes on the organ, the piano, the violin, and the orchestra; on chamber music, church music and Bible music; on harmony and notation, and I don't know what all. The first volume has just reached me. It deals with Oratorio, and is written by Miss Annie Patterson, who is both Mus. Doc. and B.A. of the Royal University of Ireland. There is nothing very fresh in the book—that could hardly be expected—but it traces in a lucid and accurate manner the history of the highest of all sacred music forms, from the earliest examples of Neri, down through the masterpieces of Bach, Handel, Haydn, and Mendelssohn, to the latest productions of the English musical festival. Dr. Patterson is a far more extravagant admirer of Handel than I am; and I confess I would have liked to see her condemn the composer's daring plagiarisms in language much less guarded. She thinks it a pity that British musicians cannot write oratorios that would take their place beside the oratorios of Handel. But what if they could? If any British musician were capable of writing a new "Messiah," I doubt if the British musical public would listen to it. On the whole, I think Dr. Patterson rates our native composers of oratorio far too highly. Is there a single oratorio by an English composer that has any chance of living so long as "The Messiah," "Elijah," and "The Creation"? Will any of Sir Hubert Parry's oratorios, for example, ever be repeated?

How would you review a book of musical anecdote? The only way I can see is to quote the anecdotes, and that would hardly be fair to the author. Mr. F. J. Crowest's "Musicians' Wit, Humour, and Anecdote" (Walter Scott Company) is one of the most amusing books you could wish to take up. It is packed full of good stories—in fact, it is all good stories together. All the great composers are represented, and there is scarcely a musical name without its anecdote or *bon mot*, from

the earliest times down to Patti and Paderewski. Even Scotland is represented—the Scotland that Sydney Smith declared wanted a surgical operation to get a joke into its head. There is a story of Niel Gow, in the days before he said "Farewell to whisky, O!" complaining not of the length, but of the breadth of the road from Perth to Dunkeld. There is another story of James Hogg, the Ettrick Shepherd, when he was in London and somebody took him to the opera. But I don't think Mr. Crowest tells it rightly: certainly as he tells it nobody will understand its point. What really puzzled Hogg was Costa's *bâton*, and what he did say was, "What the de'il's that fellow wagging the stick for?" This is the book to get when you have a speech to make, and want to interlard it with funny stories.

I doubt if many of our readers are taking out the new Oxford History of Music. Six volumes at fifteen shillings *net* per volume may be all very well for the man "to middle fortune born," but to the average professional who depends upon music to pay the butcher, the baker, and the milkman—for nobody burns candles nowadays—the figures are somewhat prohibitive. I have been fortunate enough to get the volumes so far published—but I haven't paid for them! The last volume, the fourth, is by far the most generally interesting. It deals with "The Age of Bach and Handel," and is written by Mr. Fuller Maitland. The subject could not have been in better hands. Mr. Maitland is often unfair to the moderns, but he is a stickler for tradition and an enthusiast in the matter of the classics, and Bach and Handel are safe in his hands. Not that he is a blind idolator of either. In regard to Bach, indeed, he has next to nothing to say by way of dispraise; but, unlike Dr. Annie Patterson, he is severe upon Handel for his wholesale pilferings from other composers, and much as he admires the master, he finds that there are only some seven or eight out of all the number of his oratorios that are worth listening to as a whole. Moreover, he blames Handel for having practically put out all our native musical lights, from the time of his landing onwards. I am afraid that is true. But of course Handel was quite innocent in the matter. You cannot blame Venus for shining with a greater brilliance than Jupiter. It is Venus's "nature to"; and Handel could hardly be expected to hide his great light under a bushel while others were flaring their farthing dips. J. CUTHBERT HADDEN.

Dover Free Church Choir Union.

A SACRED concert was given by the above union in the Snargate Street Wesleyan Church, Dover, on November 19th, 1902, under the conductorship of Mr. S. L. Coveney, A.R.C.O., A.T.C.L.

The first portion of the programme consisted of a cantata, "The Coming Kingdom of Christ" (Jamouneau), in which the solos were taken by Miss Jessie Campbell, Miss Linda Newall, Mr. C. Venner, and Mr. W. S. Buckman, and quartettes were rendered by Miss Campbell, Mrs. Winter, Messrs. T.

Gilbert and Ross. The second portion included Mendelssohn's "Hear my Prayer," in which the solo parts were sung by Mrs. T. Gilbert. Miss Newall sang "Cleansing Fires" (Gabriel) and "Saviour of All" (Andrews). Mr. Buckman sang "Thou'rt passing hence" (Sullivan); and "The Lost Chord" was well rendered by Mr. Venner. Mr. F. King presided at the organ, and a small band with Miss C. Brace as principal assisted with the accompaniments.

Music at the Polytechnic.

SUNDAY EVENING SERVICE FOR THE PEOPLE.



THE multitudinous branches of sanctified activity in connection with "the most attractive and successful club for young men and young women in the kingdom" are matters of common knowledge, and need no comment. The "Poly" shines in every sphere—its athletic clubs carry off trophies by the score, its classes furnish successful pupils in University examinations, National scholarships, and Art exhibitions, while its extensively patronised trips abroad fasten its fame upon the shores of the Swiss lakes, and the fiords and mountains of Norway. Founded by Mr. Quintin Hogg, with the end and aim of providing a place where young men and young women might gratify any reasonable taste, whether athletic, intellectual, spiritual, or social, the "Poly" has very definitely filled a large niche in the lives of many hundreds of London's young people, not likely to be influenced by any other existing organisation. The "Poly" motto, "The Lord is our Strength," supplies the keynote of the Institution, for the members cannot ignore, even if they wish to do so, the unobtrusive "atmosphere" of personal piety on the part of the Founder and his co-workers—an influence which has produced a robust affection for the Institute altogether exceptional. The spiritual side of the work of the "Poly" consists of Bible Classes, and similar regular gatherings, with a "Pleasant Sunday Afternoon," for men only, conducted by the President, in addition to the Sunday Evening Service for both sexes, to which a recent visit was paid, on behalf of this Journal. The service is avowedly "undenominational," and is personally conducted by Mr. Robert Mitchell, the Director of Education, and Mr. Hogg's right-hand man. The service was crowded out with a "young" audience, who entered into the musical portion very heartily, with every evidence of enjoyment. And it is the musical portion which forms half the problem of these and similar services; always allowing that the cordial co-operation of the congregation is secured, and that the

people really sing. Is "Sankey" sufficiently attractive to hold a congregation for a long period? Are the Church Hymns "popular" enough to make a service bright and attractive? What shall we do without an organ? are questions which have been asked by many, and have been answered at the Polytechnic. Here are blended the popular American pieces with the more stately harmonies of the Anglican Church tunes, while the instrumental difficulty is surmounted by the presence of a quartet of accomplished players (violin, cornet, 'cello, and double bass), with piano and American organ, also in competent care.



MR. W. SEEMER BETTS.

The choir and orchestra are under the direction of Mr. W. Seemer Betts, whose portrait we give. Mr. Betts has genuine ability for the successful discharge of the duties of his office, and has the satisfaction of knowing that his services are highly appreciated. The choir was formed about six years ago by Mr. W. J. Pollock, who is still the energetic secretary, and a hard worker for the choir's welfare. The present membership is about fifty, forming a fairly balanced choir—the only weakness (soon to be remedied) being a lack of tenor voices. The tone, expression, and general *ensemble* of the choir are excellent. The singers give a very good "lead," without forcing their voices, and the

people have benefited by association in an observance of expression, which is not a common feature in public worship.

The visitor to the service is courteously and cordially welcomed, provided with a "service paper," and conducted to a seat—not a hard uncushioned pew, but a comfortable fauteuil—an extravagance in worship which the churches have not yet adopted.

The service is preceded by a short selection by the orchestra (on this occasion Croger's "St. Winifred's March") and a short chorus by the choir. The service proper was opened by a hearty rendering of "O Jesus, I have promised," to "Day of Rest," which was "conducted" to the great advantage of the piece. There was a sharpness about the singing of the choir, which allowed no laggard

voices in the congregation, and the general effect was pleasing and helpful. The hymn was followed by prayer, and the Lord's Prayer, in which all joined. Next was a duet, "Now we are Ambassadors," by Messrs. W. Hallahan and W. S. Betts, in which was exhibited a fine blend of voice and good expression. On other occasions Miss Nellie Handel and Miss Alison Rye join in making an acceptable quartet, and all are ready for any solo work that may be wanted. Following the lesson was "What a Friend we have in Jesus," sung to the "Sankey" tune. The "Notices" furnished an opportunity for a display of genial "homeliness" on the part of Mr. Mitchell, who referred to the presence of former "Poly" helpers in most affectionate terms, and in other ways emphasised the "family" feature of the gathering. Mr. Mitchell certainly seemed to be assured of the confidence of his audience, and, without doubt, his cheeriness is an attraction to the young people.

The address—a short one—was delivered by Mr. David Kay, of Edinburgh, and was a simple exposition of Gospel teaching, calculated to be helpful in the lives of those present. Following the address was an anthem—Shelley's "There is a Holy City," an effective setting consisting of solos and chorus, in which the choir shone with good effect. Some of the beauties of the composition were lost owing to the distraction of "The Collection," which was taken up while the anthem was being sung. True the bags were small, and the clatter less than usual, but at the same time it furnished an unwelcome element, which detracted from the contemplation of the subject matter of the musical act of worship—a contemplation rendered the easier by the singers' beautifully crisp enunciation, and well-balanced expression.

The closing hymn was "Saviour, breathe an evening blessing," to the "Sankey" tune (not so attractive as "Florence"), spoiled by omitting the last two verses. A gentle remonstrance on the subject may be—nay should be—made. It was with a definite sense of loss that the announcement was heard. The time gained was infinitesimal, while the far-reaching effect on the young people of devoutly singing the omitted verses was lost. The hymn in its complete form would have constituted an excellent close to a very attractive Service of a type all too scarce—joyous, bright, and homely. As it was, the choir finished the hymn during the bustle of leaying, and the "Vesper" Hymn, noted on the programme, was omitted. There was an "after-meeting," at which one of the quartet sang a Gospel solo.

At the close a short chat with Mr. Seemer Betts revealed a pleasing personality, and a sanctified enthusiasm for the work, which formed a happy contrast to the generally accepted "professional" attitude toward this class of service. The choir meet for rehearsal every Wednesday evening, attending regularly, and displaying great interest in their work. Occasionally a cantata is put into rehearsal, and in which

members of the choir sing the solos, with the result that a repetition performance is arranged at neighbouring Mission Halls, etc. The Sunday services are indebted to Mr. John Messenger, a clever pianist, and Mr. Shaw, organist, for their ungrudging support. The anthem section of the Congregational Hymnal is drawn upon freely for the regular work, with other suitable pieces.

Mr. Betts, like many another busy man, has time for other duties, and fulfils engagements at Lavender Hill Congregational Church, where he is also choirmaster. Upper Tooting Baptist Chapel choir is also "coached" regularly. Tuition Classes at Morley College and the Polytechnic form the winter work, whilst summer brings the conductorship of the Juvenile Choir of the National Temperance Fête at the Crystal Palace, where Mr. Betts may be said to carry on the "Proudman" tradition. Mr. Betts had happy associations with the prince of children's conductors, and, as singing under Mr. Proudman's baton was an inspiration to "go and do likewise," a certain absorption of style and manner was almost a certainty. No better source of inspiration could be found than the genial gentleman who used to extract sweet music from the unlikely material of the East-end "waif," at the Barnardo demonstrations in years gone by, when hosts of youngsters have revelled in the presentation of many an attractive programme, which never failed to charm and delight the immense audiences which gathered on every such occasion. Mr. Betts is also an acceptable soloist, having a baritone voice of very agreeable quality. He is in demand for oratorio, cantata, and glee selections (he is a member of "The Victorian Glee Singers"), as well as at some of the popular P.S.A.'s in various parts of the Metropolis. His is altogether a busy and useful life, which we trust may become more useful as time passes.

CHESTER S.S. UNION EISTEDDFOD.

THE third annual Eisteddfod in connection with the Chester Sunday School Union was held on the 3rd December, and proved a great success. The Sheriff of the city occupied the chair at the afternoon meeting, and the Mayor at the evening meeting, both being connected with Sunday School work. Competitions were held in all kinds of subjects, and musical contests were very much to the fore. The choral piece was Lee Williams' beautiful anthem, "Thou wilt keep him in perfect peace." The musical adjudicator was Mr. J. R. Griffiths, Mus. Bac., of London.

THE choir of the parish church at Caerleon, Monmouthshire, struck work recently. The vicar had intimated that he proposed to have a hymn sung before the commencement of the service proper, but, although the organ commenced three times, the choir remained silent. The vicar prefaced his sermon with the remark that, although he had been in the ministry forty-one years, that was the first time that a choir had refused to do as he wished. The choirmaster subsequently explained that the extra hymn would have been too great a strain upon the voices of the choristers. What very delicate persons these singers must be!

The Duties and Responsibilities of a Choir.

BY THE EDITOR.

[We have been requested to reprint this article, which appeared in a very early number of the Journal.]



THE value of music as an aid to the worship of God is almost universally acknowledged. Some sects, such as the Roman Catholics, sing very nearly the whole service, while others, such as the Society of Friends, sing very little; but the churches of every creed and every shade of opinion (and they are almost innumerable) make some use of the Divine Art in endeavouring to turn people's thoughts heavenwards. It is more than probable that a church without music could not exist, for people have a natural desire firmly planted within them to take some vocal part in the services of the sanctuary. Hence the desire of every church to have good congregational singing. It makes the worship more attractive, and produces religious thoughts and feelings. It touches the heart, and thus prepares it to receive the Word of God from the lips of the minister. It soothes all disquieting thoughts, and inspires a holy enthusiasm which leaves a beneficial effect long after the service is over. The most vivid memories of many souls are bound up with the strains of some sweet psalm, and the best resolutions of many a man have been made under the influence of a tenderly sung hymn.

Ministers are not slow to acknowledge the value of music, not only in assisting to attract congregations for them to preach to, but in influencing their power of preaching. In many cases the spiritual results of a sermon depend very much upon how the hymn immediately preceding it is sung. If it be rendered heartily and earnestly, and with evident feeling on the part of the congregation, the minister is braced up for his work, his soul all aglow, knowing that the hearts of his hearers are open to receive his message. On the other hand, if the singing be dreary and heavy, and altogether lifeless, what a depressing effect it must have upon a man whose soul is wrapped up in his work, and who is longing to preach the gospel with happy effects upon those committed to his charge!

Choirs, and those who in any way take part in the worship-music of the church, have therefore a great responsibility thrown upon them—a responsibility, I am afraid, that is very frequently quite forgotten or overlooked. No one should enter a choir without due thought of the duties and privileges such a membership entails upon them. Persons who are so very delicate in health that they are afraid of going out when it is raining (or even when it is likely to rain) ought never to belong to the choir. Those who will only attend the weekly practice when they have nothing else to do, or when some special music is to be put in rehearsal, ought to occupy a seat amongst the congregation, for such irregular, uncertain, and altogether unsatisfactory members as

these do a great amount of injury to a choir. The plea put forward by such people generally is that, as they are not paid they are free to do as they like. Such a plea only makes matters worse. If they undertake to do their part in leading the praise of the sanctuary, are they entitled to do it in a half-hearted, slovenly manner, just as they may feel inclined? Certainly not; if they undertake such a sacred duty, they should feel themselves bound to render the service in the best possible manner. The music of the sanctuary must not be allowed to take its chance any more than the preaching. The minister and organist are always in their places, or provide suitable supplies, and if every member of the choir felt equally bound in honour, the singing in many of our churches would be very much better than it now is. My rule when in active work was to ask all candidates for membership into my choir: "Can you attend regularly twice on Sunday and at the practice on Friday?" If they replied in the affirmative, I tested their abilities and decided accordingly. But if there was any hesitation as to something like regular attendance I at once declined their offer, though they gave promise of being in other respects very useful members. If the vocal worship on Sunday is to be satisfactory, there must of necessity be previous practice; and if any members of the choir absent themselves from that practice without sufficient cause, they thereby neglect to do what they have undertaken to do, and as a result they lack the preparedness to take their proper part in the music of the Sunday services. From what I can learn generally, the most irregular are the people who consider themselves the most competent, and who come in on Sunday and often spoil the effect of the singing, simply because they were not present at the practice, and therefore do not know their part; or, even if they know the actual notes, they do not know what instructions have been given with a view of securing the best effects. From such self-conceited ignoramuses may every choir be delivered.

I would, therefore, endeavour very strongly to impress every choir with the importance and sanctity of their work. It demands diligence and attention if the work is to be properly accomplished; and if we are not prepared to go in for it heart and soul, we had better retire and make way for those who are willing to undertake it earnestly, with a sincere desire to give the best of their ability to the service of God.

The singing in our churches—or in many of them at least—lacks expression. If we cannot convey to the congregation a correct interpretation of the words we sing, we fail in our work. The sentiment must come first, and the music second. So many notes may be sung in an artistic manner, like an

The Choralist.

No. 218.—SING, O HEAVENS.

(ANTHEM FOR ANY FESTIVAL OCCASION.)

Words selected from ISAIAH, CHAP. XLIX, XXV.
PSALMS LXXXV, XLV.

SIR ARTHUR SULLIVAN.

Allegro con spirito. ♩ = 104.

ORGAN. *Full. ff*

PEDAL. *ff*

Ch. Dul., and Fl.

Sw. 2 Diap.

16 ft. with Sw. coupled.

The organ and pedal accompaniment is written for a 3/4 time signature. The organ part features a full organ (ff) and includes a Ch. Dul. and Fl. (Chorus Dulciana and Flute) part. The pedal part is marked ff. The music is in G major and 3/4 time, with a tempo of Allegro con spirito (♩ = 104). The organ part has a 16 ft. stop with Sw. coupled.

TREBLE CHORUS.

Sing, O heav'ns; and be joy-ful, O earth; and break forth in - to

sing-ing, O moun - tains: For the Lord hath com - fort - ed His peo - ple, And will have

The vocal parts are written for a Treble Chorus. The music is in G major and 3/4 time. The lyrics are: "Sing, O heav'ns; and be joy-ful, O earth; and break forth in - to sing-ing, O moun - tains: For the Lord hath com - fort - ed His peo - ple, And will have". The vocal parts are written for a Treble Chorus. The music is in G major and 3/4 time. The lyrics are: "Sing, O heav'ns; and be joy-ful, O earth; and break forth in - to sing-ing, O moun - tains: For the Lord hath com - fort - ed His peo - ple, And will have".

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mer - cy, and will have mercy up - on His af - flict - ed. Sing, sing. O heav'ns;

f *Sv.* *Gt. Op. Diap. Sv.*

Sing, O heav'ns; and be joy-ful, O earth; and break forth in - to sing-ing, O moun - tains:

Ch.

For the Lord hath com-forted His peo - ple, And will have mercy up - on His af - flict - ed.

Ch. *Sv.*

He will have . . mer - cy, have mer - cy on His af - flict - ed.

Gt. Op. Diap.

SING, O HEAVENS.

3

p TREBLE.

Sing, O heav'ns; Sing, O heav'ns; and be joy - ful, O earth, . . .

p ALTO.

Sing, O heav'ns; Sing, O heav'ns; and be joy - ful, O earth, . . .

mf TENOR.

Sing, O heav'ns; and be joy-ful, O earth; and break forth in to sing-ing, O moun - tains,

p BASS.

Sing, O heav'ns; Sing, O heav'ns; and be joy - ful, O earth, . . .

Sv. add 16 ft.

couple Sv.

Gt.

cres.

For the Lord hath com-forted His peo - ple, and will have mer-cy up - on His af - flict - ed.

cres.

For the Lord hath com-forted His peo - ple, and will have mer-cy up - on His af - flict - ed.

cres.

For the Lord hath com-forted His peo - ple, and will have mer-cy up - on His af - flict - ed.

cres.

For the Lord hath com-forted His peo - ple, and will have mer-cy up - on His af - flict - ed.

Gt.

16 ft. in.

cres.

Gt. to Ped.

SING, O HEAVENS.

Sing, O heav'ns; And be joy-ful, O earth; break forth in - to sing-ing, O moun - tains: for the

Sing, O heav'ns; And be joy-ful, O earth; break forth in - to sing-ing, O moun - tains: for the

Sing, O heav'ns; And be joy-ful, O earth; break forth in - to sing-ing, O moun - tains: for the

f Full to 15th.

Lord hath com-fort-ed His peo-ple, hath com-fort-ed His peo - ple.

Lord hath com-fort-ed His peo-ple, hath com-fort-ed His peo - ple.

Lord hath com-fort-ed His peo-ple, hath com-fort-ed, hath com - fort - ed His peo - ple.

Lord hath com-fort-ed His peo-ple, hath com-fort-ed His peo - ple, And will have mer-cy up -

15th and Prin. in.

SING, O HEAVENS.

5

mf
 Sing, O heav'ns; and be
p
 He will have
p
dim.
 Have mer - cy up - on His af - flict - ed, have
p
dim.
 - on His af - flict - ed, have mer - cy up - on His af - flict - ed, have
Gt.
dim.
Solo.
p
Ped. to Gt. off.

joy - ful, O earth; and break forth in - to sing - ing, O moun - tains.
 mer - cy up - on His af - flict - ed.
 mer - cy up - on His af - flict - ed.
 mer - cy up - on His af - flict - ed.
Ch.

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f
He will swal-low up death in vic - to - ry ;
f
He will swal-low up death in vic - to - ry ;
f
He will swal-low up death in vic - to - ry ;
f
He will swal-low up death in vic - to - ry ;

Gt. St. Diap. & Flute.
Sw.

p
And the Lord God will wipe a - way tears from off all
p
And the Lord God will wipe a - way tears from off all
p
And the Lord God will wipe a - way tears from off all
p
And the Lord God will wipe a - way tears from off all

p Choir Organ.

SING, O HEAVENS.

7

cres. *f* *dim.*

fa - ces ; And the re - buke, the re - buke of His peo - ple shall He take

cres. *f* *dim.*

fa - ces ; And the re - buke, the re - buke of His peo - ple shall He take

cres. *f* *dim.*

fa - ces ; And the re - buke, the re - buke of His peo - ple shall He take

cres. *f* *dim.*

fa - ces ; And the re - buke, the re - buke of His peo - ple shall He take

p *dim.*

a - way from off . . . all the earth. . .

p *dim.*

a - way from off . . . all the earth. . .

p *dim.*

a - way . . . from off all the earth. . .

p *dim.*

a - way from off . . . all the earth. . .

Sw. Diap. only. p *Ch.* *p* *Sw.*

Maestoso. (♩ = 66.) MEN'S VOICES UNISON.

Lo, this is our God ; we have

f *Gt. to Princ.*

wait - ed for Him, and He will save us: This is the Lord; we have

wait - ed for Him, we will be glad and re-joice in His sal - va - - - tion.

TENOR SOLO.

Moderato. (♩ = 80.) For His sal - va - tion is nigh them that fear Him, that glo - ry may dwell in our

Sv. Diap.

Gt. Gamba & St. Diap.

land. For His sal - va - tion is nigh them that fear Him,

dim. *p*

That glory may dwell in our land, that glo - ry may dwell, . . may dwell in our land

Sw. both hands.

Ch. 8 and 4 ft.

Soft 16 ft.

For

pp Mer - cy and truth are met to - geth - er; righteousness and peace have kiss - ed each oth - er.

pp Mer - cy and truth are met to - geth - er; righteousness and peace have kiss - ed each oth - er.

pp Mer - cy and truth are met to - geth - er; righteousness and peace have kiss ed each oth - er.

pp Mer - cy and truth are met to - geth - er; righteousness and peace have kiss - ed each oth - er.

His sal - va - tion is nigh them that fear Him, That glo - ry may dwell in our land. His sal -

Sw.

Gt.

va - tion is nigh them that fear Him, His sal - va - tion is nigh them that fear Him, That

dim.

p

glo - - ry, that glo - ry may dwell in our land.

f

Sw.

Choir.

Mer - cy and truth are met to - geth - er ; righteousness and peace have kiss-ed each oth - er, righteousness and

p

Mer - cy and truth are met to - geth - er ; righteousness and peace have kiss-ed each oth - er, righteousness and

p

Mer - cy and truth are met to - geth - er ; righteousness and peace have kiss-ed each oth - er, righteousness and

p

Mer - cy and truth are met to - geth - er ; righteousness and peace have kiss-ed each oth - er, righteousness and

That
peace have kiss-ed each oth - er. Truth shall flour-ish out of the

peace have kiss-ed each oth - er. Truth shall flour-ish out of the

peace have kiss-ed each oth - er. Truth shall flour-ish out of the

peace have kiss-ed each oth - er. Truth shall flour-ish out of the

Maestoso.
f

Ch.
Sw. *f* *Gt. Diap. & Flute.*

earth, And right-eous-ness hath look-ed down from hea - ven. Truth shall flour-ish out of the

earth, And right-eous-ness hath look-ed down from hea - ven. Truth shall flour-ish out of the

earth, And right-eous-ness hath look-ed down from hea - ven. Truth shall flour-ish out of the

earth, And right-eous-ness hath look-ed down from hea - ven. Truth shall flour-ish out of the

dim.
dim.
dim.
dim.

SING, O HEAVENS.

p Allegro con spirito. ♩ = 104.

earth. Sing, O heav'ns; sing, O

earth. Sing, O heav'ns; sing, O

earth. Sing, O heav'ns; and be joy-ful, O

earth. Sing, O heav'ns; sing, O

Gt. Op. & Flute.

Sw. add 16 ft.

Sw. Diap. & Oboe.

Gt.

Soft 16 ft.

cres.

heav'ns; and be joy - ful, O earth, . . For the Lord hath com-forted His peo - ple,

cres.

heav'ns; and be joy - ful, O earth, . . For the Lord hath com-forted His peo - ple,

cres.

earth; and break forth in - to sing-ing, O moun - tains, For the Lord hath com-forted His peo - ple,

cres.

heav'ns; and be joy - ful, O earth, . . For the Lord hath com-forted His peo - ple,

Gt.

couple Sw. cres.

couple Gt.

and will have mer-cy up-on His af-flict-ed. Sing, O heav'ns; and be joy-ful, O earth; break

and will have mer-cy up-on His af-flict-ed. Sing, O heav'ns; and be joy-ful, O earth; break

and will have mer-cy up-on His af-flict-ed. Sing, O heav'ns; and be joy-ful, O earth; break

and will have mer-cy up-on His af-flict-ed. Sing, O heav'ns; and be joy-ful, O earth; break

16 ft. in. *f* Full to 15th.

forth in-to singing, O moun-tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

forth in-to singing, O moun-tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

forth in-to singing, O moun-tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

forth in-to singing, O moun-tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

SING, O HEAVENS.

p Allegro con spirito. ♩ = 104.

earth. Sing, O heav'ns; sing, O

earth. Sing, O heav'ns; sing, O

earth. Sing, O heav'ns; and be joy-ful, O

earth. Sing, O heav'ns; sing, O

Gt. Op. & Flute.

Sv. add 16 ft.

Sv. Diap. & Oboe.

Gt.

Soft 16 ft.

heav'ns; and be joy - ful, O earth, . . . For the Lord hath com-forted His peo - ple,

heav'ns; and be joy - ful, O earth, . . . For the Lord hath com-forted His peo - ple,

earth; and break forth in - to sing-ing, O moun - tains, For the Lord hath com-forted His peo - ple,

heav'ns; and be joy - ful, O earth, . . . For the Lord hath com-forted His peo - ple,

cres.

cres.

cres.

cres.

Gt.

couple Sv.

cres.

couple Gt.

SING, O HEAVENS.

13

and will have mer-cy up - on His af - flict-ed. Sing, O heav'ns; and be joy - ful, O earth; break

and will have mer-cy up - on His af - flict-ed. Sing, O heav'ns; and be joy - ful, O earth; break

and will have mer-cy up - on His af - flict-ed. Sing, O heav'ns; and be joy - ful, O earth; break

and will have mer-cy up - on His af - flict-ed. Sing, O heav'ns; and be joy - ful, O earth; break

16 ft. in. *f* Full to 15th.

forth in - to singing, O moun - tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

forth in - to singing, O moun - tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

forth in - to singing, O moun - tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

forth in - to singing, O moun - tains: for the Lord hath comfort-ed His peo-ple, hath comfort-ed His

peo - ple.

peo - ple.

com - fort - ed His peo - ple. Have mer - cy up - on

peo - ple. And will have mer - cy up - on His af - flict - ed, have mer - cy up - on

15th and Prin. in.

dim.

dim.

Sw.

dim.

mf

Sing, O heav'ns; and be joy-ful, O earth; and break forth in - to sing-ing, O moun - - -

p

He will have mer - cy up - on His af - flict - - -

p

His af - flict - ed, have mer - cy up - on His af - flict - - -

p

His af - flict - ed, have mer - cy up - on His af - flict - - -

Gt.

Gt. off.

tains. Thy seat, O God, en - - dur -
 ed. Thy seat, O God, en - - dur -
 ed. Thy seat, O God, en - - dur -
 ed. Thy seat, O God, en - - dur -

Choir. *ff Full Gt.*
Sv.

- eth for ev - - er, The scep - tre of
 - eth for ev - - er, The scep - tre of
 - eth for ev - - er, The scep - tre of
 - eth for ev - - er, The scep - tre of

Thy king - dom is a right . . . scep - tre!

Thy king - dom is a right . . . scep - tre!

Thy king - dom is a right . . . scep - tre!

Thy king - dom is a right . . . scep - tre!

A - men, A - men.

A - men, A - men.

A - men, A - men.

A - men, A - men.

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MUSEUM

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exercise, but unless they clothe the words and carry the meaning of them to the hearts of the congregation, we are simply giving a performance. The want of expression is generally the result of thoughtlessness. We sing without thinking what we are singing. The words of hymns, chants, and anthems, or whatever else may be sung in the service, should be carefully studied beforehand, so as to ascertain how they can be rendered to produce the most effect. This opens a subject upon which opinions would probably very widely differ, and upon which we cannot now enter. In passing, however—and simply as examples of what may be done in this direction—I would say that in such a hymn as

"Who is this so weak and helpless?"

the choir alone might sing the first four lines, and the congregation join in the last four lines, of each verse. This gives a much greater effect than the whole body of voices singing right through, though the first four lines may be sung *pp*, and the last four lines *ff*. Some similar arrangement might be made in the hymn

"Art thou weary, art thou languid,
Art thou sore distressed?"

where the first two lines in each verse form a question, and the last two lines a reply. A person under ordinary circumstances would not answer his own question, otherwise he need not ask the question. Why, therefore, should not the effect of this query and reply be conveyed to the heart in song?

Such treatment as this makes the most inattentive worshipper notice what is being sung. He instantly turns to his book to see why one part is so soft and another so loud, and he thus has the truth placed before him in a new light. However much attention we give to the music, we must give even greater attention to the words, if we hope to reach the hearts of the congregation. Unless this be done our music becomes a performance, and we fail to grasp an opportunity for accomplishing real spiritual work.

I would earnestly urge every church to make the music as good and as perfect as possible. The standard of the music should be regulated by the abilities of the choir. If the choir can properly render music not usually found in the books compiled for church use—in the way of anthems for instance—my opinion is that such music should be sung *to* the congregation rather than *by* them. Some of the congregation may object to this because they cannot join in. To such I would always put the question, "Do you attend the choir practices with the view of learning these pieces?" If they do, and they maintain that they cannot thus learn them, then I will admit that from their point of view—which, however, is not a complete view—they may have at least *some* ground for objection. But if they do NOT attend the rehearsals (and I am sorry to say that very few of the congregation ever do), then I maintain that if they will not *prepare* to take their part in the service of the sanctuary they have no right to dictate to those who do. The question simply is this: "Is the music of the church to

be reduced to the level of those who never attend a practice, and whose musical knowledge is extremely limited?—or is it to be raised to the level of those who give their services to the church, and who regularly attend the weekly practices?" What should we say of a schoolmaster who never went beyond the alphabet because some of his pupils had not thoroughly mastered it, though the diligent ones were prepared to spell words of three, four, or five syllables? This is a precisely similar case. If people will not take the trouble to learn, the blame is on their own shoulders, and they must not complain of people who are more diligent than themselves, and who ask for music equal to their abilities and culture.

It would be a great help to Church music if every member of every choir was fully impressed with the importance of the work he or she undertakes. We should remember it is a sacred work requiring enthusiastic devotion. Looking at it from merely an artistic standpoint—ignoring the religious considerations altogether—the duties should be undertaken only by those who are prepared to make considerable self-sacrifices in the cause. But when we consider that our services are given to the Church of Christ, our very best efforts should be rendered with the utmost zeal, and with a sincere desire to make the services of the Church as perfect and as attractive as possible. If we thus attack our work and throw our whole soul into it—though we may sometimes doubt whether our labours are not in vain—we shall at some future time have the satisfaction of knowing that we have to some degree brightened homes that knew nothing but darkness, and that we have been instrumental in leading people to make melody in their hearts in this life, and in preparing them to take their part in that sublime chorus of Eternity: "Salvation to our God which sitteth upon the throne, and unto the Lamb. . . . Blessing, and glory, and wisdom, and thanksgiving, and honour, and power, and might, be unto our God for ever and ever."

THE drummer of a band in a small town in Lancashire is a little man only 5ft. high. Wishing to make himself look as big as possible, he holds the drum so high that he cannot see anyone or anything in front of him. The band was in the habit of playing through the town once a week, and whenever it did so it always went in one direction.

The other day the leader thought he would change the course, and he made the alteration without saying a word to anyone. He turned down a side street for the purpose of taking the band a different way from which it had been before. The drummer, not knowing what had taken place, and being the last man, went on in the direction he had always been accustomed to, and kept on drumming as loudly as he could. After coming to the end of the tune, and not hearing any players, he stopped and moved his drum to one side to see what was the matter. He was much surprised not to see any of the band. At last he turned to the people, who were laughing heartily round him, and said:—

"Have any of you seen anything of a band about here?"

Some Continental Contributors to English Psalmody.

PART I.—THE FRENCH SCHOOL.

BY ORLANDO A. MANSFIELD, MUS.DOC., TRINITY UNIVERSITY, TORONTO,
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(Author of "The Student's Harmony," etc., etc.)



THE ordinary student of English musical history is generally taught to believe that there are at least four musical forms more or less peculiar to the musical life of these islands, in the evolution and maintenance of which forms none but purely British composers have had any material participation. These forms are usually set down as being the hymn tune, the glee, the anthem, and the Anglican chant. But, however correct this teaching may be with reference to the glee and the Anglican chant, and—with certain reservations—as regards the anthem also, it can only be accepted with considerable modification when taken to refer to the hymn tune. For the psalmody of the English people may be likened to a mighty river which, while clearly distinguishable as regards its source and line of progress, has received during its three centuries and more of flow many a tributary stream of origin and constitution vastly different to its own. Some of these tributaries, as in the case of those of German origin, are of immense size and importance; while others, such as those of French and Italian derivation, are of such comparatively miniature dimensions as to be liable to be overlooked, but for the labours of certain enthusiastic musical historians and critics.

That English psalmody should owe aught to its neighbours on the other side of the "silver streak" is an idea that the average Englishman would be disposed to ridicule. Yet, as it will be the object of this article to show, while the French contributions to the great river of English psalmody are but a tiny stream, these contributions are able to boast that they contain amongst their number some of the most popular hymn tunes of both past and present periods of the worship music of this country. And many of these contributions are even more interesting to the historian on account of their antiquity than on account of their popularity. The very beginnings of English psalmody were intermingled with a stream of French inspiration which has never lost its influence, and, if one may judge by the popularity of such tunes as the "Old Hundredth," and "St. Michael," seems likely to retain that influence to the end of time. Now these tunes, as well as that known as the "Ten Commandments Tune," which is not so popular as its companions, were brought into use in this country by the followers of Knox who fled to Geneva during the Marian persecution and the persecutions which arose in Scotland during the minority and early years of the reign of Mary Queen of Scots. From the Genevan Psalter many tunes found their way into the early Scottish Psalters, and, from these psalters, into the English Psalters of contemporary and later date. The first Genevan Psalter, of Marot

and Calvin, appeared in 1542; that of Béza in 1552; while a complete edition with tunes, the name of the musical editor being unknown, was issued in 1562, and from this latter psalter no less than thirty tunes were included in the Scottish Psalter of 1564.

The authorship of the "Old Hundredth" has been ascribed to Guillaume Franc, of Rouen, who was born about 1520, and who left France for Geneva in 1541. There, in April, 1543, he was engaged by Calvin and the Council to teach the children the psalm tunes associated with the words of the first Genevan Psalter. But, his applications for increased stipend being ignored, Franc shook the dust of Geneva from off his feet, and left for Lausanne on the 3rd of August, 1545, and in the latter city he died, in June, 1570. Although he published a psalter at Lausanne in 1565, there is no evidence to show that he had anything to do with the Genevan Psalter. The tunes derived from the latter source still in use in this country, are more probably the work of Franc's successor at Geneva, Louis Bourgeois, who was born in Paris at the beginning of the sixteenth century. He settled in Geneva in 1541, and succeeded Franc in 1545. Like his predecessor, he found that High Calvinism was by no means synonymous with generosity, and after reductions had been made in his stipend, and himself imprisoned for one day for altering the accepted melodies of the psalm tunes, Bourgeois left for Paris in 1557, and beyond the fact that he was living there in 1561, nothing more is known of his history. To him probably belongs the authorship or compilation of the "Old Hundredth," and many of the other tunes of Genevan origin still used by us. During his residence in Geneva he brought out at least three different editions of music to the then Genevan Psalter, harmonising many of the tunes for private use, as the custom of the Genevan church only permitted unisonal singing, a fact which must be carefully remembered when dealing with the music of this early period of Continental psalmody. Another distinguished Frenchman was Claude Goudimel, born near Avignon, about 1510. To him has been attributed the authorship of the "Old Hundredth," and of other tunes, including "Toulon," which is set in the Bristol Tune Book to "Abide with me," although the probability is that he was only responsible for such harmonisations of these tunes as were issued under his name, not for their composition. Settling in Rome, about 1540, he founded a school of music in which he had as pupils the afterwards celebrated musicians Nanini and Palestrina. From 1555 to 1562 he appears to have again settled in Paris, where it is more than probable he became acquainted with the doctrines of the Huguenots. Eventually he removed to Lyons, then a noted resort of the French Protestants, and here he perished on August 29th,

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1572, in the provincial massacres which followed those of St. Bartholomew's Day in Paris. Goudimel published several harmonised versions of the Genevan tunes between 1562 and 1565, an edition of the latter year, published at Lyons, and intended for private use, consisting of four-part harmonisations of the Genevan tunes with the melody in the tenor. In this "Toulon" and the "Old Hundredth" are both included, as well as the "Ten Commandments Tune," and others not now so well known in this country.

Cramped from within by the Calvinistic insistence upon unisonal singing, and persecuted from without by the edicts and interdicts of the Roman Church, it is little wonder that after the death of Goudimel the stream of French Protestant influence upon English psalmody was diverted from its original course and ran apart from the main current of our national psalmody until a time almost within the memory of the present generation. To this statement there is, however, one important exception, and that a most unhappy one. Its nature will at once be clear when we mention the name of Jean Jacques Rousseau. With his religious (?) views we have nothing to do here, but their effect in the moral sphere cannot possibly have been more baneful than that of the melody known as "Rousseau's Dream" has been proved to be in the realm of

English Psalmody. It seems nothing short of the irony of fate when we think that Geneva was the birthplace of this literary and philosophical celebrity. Here he was born on the 28th of June, 1712, the place and date of his death being Ermenonville, near Paris, July 3rd, 1778. Most historians have hesitated as to the exact authorship of the melody so closely associated with his name in this country, and even Sir George Grove cast a doubt upon its authenticity, as it was not included in Rousseau's "Consolations from the Misfortunes of my Life," "a collection of about a hundred romances and detached pieces," published in Paris, in 1781, "all now forgotten," we are told. Sir George further so closely associated with his name in this country, of this singularly weak effusion was in 1812, when it was published for the pianoforte, with variations, from the pen of the celebrated pianist, J. B. Cramer, by Chappell. This was in all probability the particular publication which made the theme so popular, the name of J. B. Cramer, "glorious John" as he was most aptly called, being then a name to conjure with. A somewhat modified form of the tune had appeared in London in 1788, with words by one Charles James, Esq., and the accompaniment "adapted to the pianoforte, harp, or guitar."

(To be continued.)

Manchester Nonconformist Choir Union.

EARLY English music was discussed in an interesting lecture given by Mr. Thomas Keighley to the members of the Nonconformist Choir Union in the Roby Schools, Aytoun-street. Mr. Harold Lee presided. The choral examples of music in the various periods were sung by the Albion Choir, Ashton-under-Lyne, whilst the instrumental items were played on an eighteenth-century three-stringed harpsichord.

Mr. Keighley remarked that it was much to be regretted that we had no examples of the music of very early times. There were, however, many accounts by historians which proved that not only had the people of these islands been musical, but that they had been quite equal in this respect to any other nation. The glories of the first period of music—roughly from 1400 to 1560—were chiefly ours, and if any nation could boast of the creation of artistic music it was our own. The ancient Celts were passionately fond of poetry recited to harp accompaniment, poetry, both lyric and narrative, being originally always sung, or rather chanted. For a long time the connection between the poet and musician was very close. The bards of Wales and Scotland, and their counterparts in Ireland, were held in the highest esteem. The Irish bards had a "legal" right to "free quarters," and both in Ireland and Wales the slave was denied the right to play the harp. Some of the tunes of these countries were of great antiquity, those of Ireland being famous throughout Europe during the Middle Ages. A writer about the year six hundred mentioned one of the instruments then in use, which was known in Wales as the *crwth*, in Ireland as the *crut*, and in England as the crowd. Some other early instruments were the rebeck, lute, harp, psaltery, fiddle (which is of English origin), gittern, cithern, citole, bag-pipe, shepherd's pipe, organ,

hurdy-gurdy, flute, horn, trumpet, and shawm. The latter was probably the cornet of the seventeenth century and the cornetto used by Bach and Gluck. The Venerable Bede made many happy references to harp playing; one was to the effect that at gatherings it was customary to pass round the harp to each in turn, and the one who could not play upon it would slink away in very shame—as Caedmon did. The same writer referred to organs twice.

The airs and graces of church singers were strongly reprehended by the clergy in the twelfth century. Ailred, a Yorkshire abbot, said of them, "Sometimes you may see a man with open mouth not sing, but, as it were, breathe out his last gasp; again, by a ridiculous interception of his voice to seem to threaten silence; then to imitate the agonies of a dying man or the anguish of those who suffer; in the meantime the whole body is stirred up and down with theatrical gestures, the lips are twisted, the eyes turned round, the shoulders play, and the bending of the fingers answers to every note." At the end of the thirteenth century a brotherhood was established amongst the merchants of London for periodical festive meetings and for the encouragement of musical and poetical composition. Each member paid sixpence as entrance fee, and twelve-pence on the day of the meeting, unless he had composed a new song, in which case "his song did quit him thereof." In referring to Scotland mention must be made of that dislike to organs and instrumental music in general in connection with church services, which now happily seemed to be dying away. Even in the early days similar views were shared by a large party in England, for in 1536 a protestation to the King by the clergy of Canterbury, styled "the playing of organs a foolish vanitie," and a Puritan pamphlet of 1586 proposed that "all Cathedral churches may be put down

where the service of God is grievously abused by the piping with organs, and the singing, ringing, and trowling of psalms from one side of the choir to another."

In the fifteenth century a revival took place in connection with music, for which John Dunstable, an Englishman, took chief credit. He had a European reputation, and many of his works and those of other English writers about the same time were copied into choir books of continental cathedrals. In six choir books written for Trent Cathedral, and now at Vienna, there were no fewer than forty English compositions, fifteen being by Dunstable and eleven by Lionel Power. Many of these had been discovered since 1847.

It was in 1463 that we first heard with certainty of degrees in music, several being granted at Cambridge about that time. The sixteenth century gave us the first instrumental composition, and in 1530 the first printed collection of English music was produced. The collection was composed of separate volumes, and only one now remains. In fact, very little early music of any kind was left. This, however, was not surprising when we remembered that when Henry the Eighth declared himself independent of the Pope no fewer than six hundred monasteries and nunneries were demolished, and as

every monastery was a permanent choir we might easily imagine that hundreds of masses and magnificats were wantonly destroyed. For the restoration of church music, it was said, we were indebted to Dr. Tye, who left many compositions, the chief one being the anthem, "I will exalt Thee." He it was who set himself the task of composing music for "The Acts of the Apostles," but he only completed about fourteen chapters. Thomas Tallis, whose life occupied sixty years of the sixteenth century, was certainly one of the greatest musicians this country ever bred. He was said to have been organist to four Sovereigns—Henry the Eighth, Edward the Sixth, Mary, and Elizabeth. One of his works, a motet in forty parts, was simply wonderful, and the tune to which we sang the Evening Hymn, "Glory to Thee my God this night," was from a larger work by him. One of the greatest Elizabethan musicians was William Byrde, whilst Dr. John Bull was another celebrated musician of this period. On the frame of a portrait of him, preserved in the music school at Oxford, was written:—

"The bull by force in field doth raigne,
But Bull by skill good will doth gayn."

The lecture concluded by an explanation of the various instruments of early days.

Ipswich Nonconformist Choir Union.

THE members of this society, who took part in the recent Henniker Musical Competitions, winning no less than three first prizes, and three first-class diplomas, met together in a social manner at the Langston Hall, Tacket Street, on Monday, November 24th. The chair was occupied by the esteemed conductor, Mr. Joseph Hayward, who has worthily filled that post from the commencement of the society's operations in 1880. A musical programme was gone through, including the three pieces sung at the competition; after which, Mr. R. J. Moss, on behalf of the choir, presented Mr. Hayward with a beautifully illuminated address, as follows:—

"To Mr. Joseph Hayward.

"November, 1902.

"Dear Sir,

"We, the undersigned members of the Ipswich Nonconformist Choir Union, desire to place on record the high appreciation we have of your

valuable services as our conductor. We are grateful to you, not only for the careful musical training imparted, and the victories you have enabled us to gain in various competitions, but also for the unfailing patience, courtesy, and kindness displayed to us. We trust you may be spared for many years to come, and that it may be our good fortune to continue singing under your skillful conductorship.

"Believe us to remain,

"Yours very sincerely,"

(Here follows the sixty signatures of members.)

The address is quite a work of art, and was executed by a former pupil of Mr. Hayward's (Mr. Sidney Moss). Mr. Hayward thanked the members for their kindness, and said he was proud to conduct such a fine body of singers, especially mentioning his indebtedness to the accompanist, Mr. T. Conder Nash. Refreshments were served round, and a very pleasant evening was spent.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Wm. Cole.

METROPOLITAN.

CITY.—"The Messiah" at the City Temple is an annual fixture on behalf of Alderman Treloar's Fund for Cripple Children. A crowded congregation gathered on Tuesday, December 17th, when a spirited rendering of the major portion of the oratorio was given by a choir of about two hundred voices, gathered from various Free Church choirs, who gladly assisted the members of the City Temple choir in their praiseworthy efforts on behalf of the poor cripples of the metropolis. The principals were Miss Amy Sargent, Miss Bertha Salter, Mr. Henry Turnpenny, and Mr. Montague Borwell. Mr. A. J. Hawkins conducted in excellent style with a firm beat, which kept the choir well together. Mr.

W. C. Webb, A.R.C.O., was a tower of strength at the organ, where he displayed conspicuous ability, especially in the accompaniments to the solo numbers. The uniformly excellent renderings of the various items committed to the charge of the singers creates a difficulty in distinguishing any specially good numbers, but each vocalist narrowly escaped an encore for the most popular solos.

CLAPTON.—On December 8th last Mr. W. C. Webb, A.R.C.O., gave the sixth and final organ recital of the second series. Notwithstanding the wretched weather on each occasion, these recitals brought together a large and appreciative audience, which speaks for itself of Mr. Webb's popularity in N.E. London. The programme was composed of

pieces selected by the audience from the previous five recitals. Mr. Harry Stubbs (tenor, of St. Paul's Cathedral) was much appreciated. Mr. Webb, who hopes to resume recitals on February 2nd, 1903, played the subjoined pieces with his usual skill and finish:—Fugue in E Flat (Bach), Largo (Handel), Scherzo (Hofmann), Introduction to Act III. and Pilgrims' Chorus ("Tannhäuser") (Wagner), Cantilène (Salomè), Air varie (Lemmens), Prelude to Act. III. and Bridal Music ("Lohengrin") (Wagner), Melody (Rubinstein), Andantino in D Flat (Lemare), Grand Finale in B Flat (Wolstenholme).

ENFIELD.—The second of the series of sacred concerts inaugurated by the newly formed Enfield Musical Union was recently given at Christ Church (Congregational), when the Union choir of eighty voices gave an excellent account of themselves in "Oh gladsome light" (Sullivan) and the "Hallelujah" (Beethoven). Mr. Chas. H. Churchill conducted with marked ability, and is to be congratulated on securing such an able body of choristers. Organ and vocal solos were rendered by Mr. C. J. C. Boddington, of St. Andrew's, Stoke Newington, and Mr. Miles Mole, the well known tenor, both of whom gave much pleasure in all their efforts.

GOSPEL OAK.—An organ and vocal recital was given at the Congregational Church, under the direction of Mr. H. Gamble, the organist, on December 12th. Mr. Edwin Drewett, A.R.C.O., organist of Hare Court Church, and the German Church, Dalston, was at the organ, and played with excellent taste and effect the following pieces: Mendelssohn's Sonata No. 2; Adagio in D (Mozart); Barcarole, from 4th Concerto (Bennett); Largo from a Symphony by Dvorak; concluding with Smart's fine "March" in D. The vocalists were Miss M. Fuchs, G.S.M., who sang Gounod's "Glory to Thee" and "I will extol Thee," from Costa's "Eli," giving a brilliant rendering of the latter; and Mr. Wilson Bamber, who gave "Come, Margarita, come," from Sullivan's "Martyr of Antioch," and "If with all your hearts" (Elijah), in excellent style, also joining Miss Fuchs in the duet, "Love Divine" (Stainer's "Daughter of Jairus"). There was a good attendance, and the recital was much appreciated. A collection was taken in aid of the "Renovation Fund," the church having lately undergone repairs, etc., a chief item being the cleaning of the beautiful little organ, built about seven years ago by Wedlake and Co., of Chalk Farm, including the tasteful decoration of the front pipes, which adds much to the pleasing effect of the church.

HIGHBURY.—At the Baptist Church on Wednesday, 26th ult., Arthur Berridge's new cantata, "The Home at Bethany," was given by the choir in the church. The soloists were Miss Winnie Jenkins, Miss Florrie Stokes, Mr. Robert A. Kingston, and Mr. Alfred Jones. Miss Jenkins was particularly happy in her rendering of the music allotted to Mary. Miss Stokes, who took up the contralto solos at short notice, acquitted herself excellently. Mr. Kingston always sings well, but was especially good in the Master's admonition to Martha, "Thou art troubled about many things." And Mr. Jones, the bass, proved himself the master of all his parts, and perhaps the best appreciated number of the evening was his solo, "I may not reach the heights of grace," because of its tuneful melody. The choruses were effectively sung; the most telling of them perhaps being "O grave, where is thy victory," and the final chorus, "He is the resurrection and the life." Mr. Berridge conducted, and at the close hearty applause was accorded him and the princi-

pals. Mr. Ernest Darke, of Tottenham High Cross Church, rendered valuable assistance at the piano, and Master Harold E. Darke presided at the organ, playing as solos at the usual intervals Lemmens' "Storm Fantasia," Smart's "Andante Grazioso," and Bach's short D minor prelude and fugue.

KING'S CROSS.—On Friday evening, November 21st, an interesting ceremony was enacted in the Church Parlour of the Argyle Square New Church, King's Cross, when a handsome marble clock subscribed by the members of the choir and suitably inscribed was presented to Miss Amy Sargent, A.R.A.M., who for fifteen years had splendidly fulfilled the arduous duty of leading soprano in the above church. Mr. E. R. Mudie, hon. choirmaster, made the presentation on behalf of the choir in simple but heartfelt words, alluding to the noble but unostentatious services of the gifted lady whose irreparable loss was deeply deplored by the choir, and whose advice in the musical portion of the services had been of great value. Miss Sargent, in her bright and genial way, made a most happy yet touching reply, but would not say good-bye to her old associates, hoping to see them again as opportunity offered. Miss Amy Sargent is now leading soprano at the City Temple.

LAMBETH.—The tenth annual performance of Spohr's "Last Judgment" at Christ Church, Westminster Bridge Road, was given on Sunday evening, December 14th, and attracted a large audience. Dr. Abernethy presided at the organ in his usual masterly manner, and the organ accompaniments were supplemented by three trombones and drums. The solos were effectively given by Miss Isabel Spencer, Miss Frances Wheal, Mr. George Pownall, and Mr. W. P. Richards. Mr. J. R. Griffiths, Mus.Bac., the organist of the church, conducted.

MANOR PARK.—A very excellent performance of "Judas Maccabæus" was given in the U.M.F.C. Church on Tuesday, December 2nd, by the Manor Park Vocal and Orchestral Society, under the conductorship of Mr. F. W. Long, the choirmaster of the church. The chorus numbered about eighty voices, and had evidently received splendid drilling from their conductor. The chorus work was very fine, with a very good body of tone. A little more attention to light and shade would have been an improvement occasionally, but as a whole the performance was marked by good attack, very fine *forte* singing, and the dramatic interest of the choruses was well displayed. The solo portions were undertaken by Miss Mabel Manson, a soprano of very pleasing quality; Miss Gertrude Macaulay, whose fine contralto voice was much appreciated; Mr. Henry Turnpenny, who scored his usual successes; and Mr. Bernard Fountain, always welcome on a concert platform. The orchestra very ably supported the chorus and soloists, and Mr. Bernard Long (son of the conductor) proved himself to be a most efficient organist. Mr. Long is to be congratulated on a very successful "first performance" of the oratorio in the district.

STRATFORD.—A very creditable performance was enjoyed by a fairly large audience, of Mendelssohn's dramatic oratorio, "Elijah," given by the West Ham Choral Society at the Stratford Town Hall, on Thursday evening, December 18th, 1902, under the able *bâton* of Mr. W. Harding Bonner. The chorus and orchestra, which numbered 150, and ably led by Miss Flahey, A.T.C.L., worked well. Among the various items, mention should be made of "Yet doth the Lord," "Blessed are the men," and "Baal, we

cry to thee." The pianissimo and forte parts were nicely contrasted. The solo portions, in such capable hands as Miss Kate Cherry, Madame Edith Hands, Mr. William Maxwell, and Mr. Arthur Walenn, left nothing to be desired. Mr. Maxwell's fine voice was heard to advantage in the beautiful air, "Then shall the righteous shine forth," which brought forth well-deserved applause. The subordinate parts were well sustained by Misses Butt, Lovegrove, Dyer, Hone, and Messrs. Bennett and Frank Bonner. Words of encouragement are due to Misses Butt and Dyer and Mr. C. J. Bennett. Mr. F. E. Swan, F.R.C.O., A.R.C.M., officiated at the organ.

PROVINCIAL.

ACCINGTON.—On Sunday, December 7th, a fair performance of "The Messiah" was given in Barnes Street Baptist Church. The principals were Madame Fidler, Miss Alice Baldwin, Mr. Tom Sharples, and Mr. Charles Walton. The chorus, though small in number, sang creditably upon the whole, the basses being the weak part. Mr. John H. Kay ably conducted, and Mr. E. Hargreaves presided at the organ with good judgment.

BECKENHAM.—Sullivan's "Golden Legend" was very creditably performed in the Congregational Church last month, under the able conductorship of Mr. J. W. Lewis, the choirmaster. The principals were Miss Edith Hensler, Miss Phillis Grey, Mr. Samuel Masters, and Mr. Arthur Walenn. The band and chorus were well up to the mark, and the performance throughout was excellent. Mr. Lewis and his forces are to be congratulated on doing such good work in the neighbourhood.

BARROW HILL (YORKS).—On Sunday, November 30th, the Primitive Methodist Church was favoured with a visit from the Normanton Select Choir, and excellent service they rendered. In the afternoon the service of song entitled "Little Minnie" was given in a praiseworthy manner, the connective readings being given by Mr. T. Appleyard. The evening surpassed the most sanguine expectations, for although the weather was exceedingly stormy, the church was full before the advertised time. This service took the form of a musical service. The singing of the choir in the choruses "Kyrie and Gloria" ("Twelfth Mass"), "The heavens are telling" ("Creation"), "And the glory," "Lift up your heads," and "Hallelujah" ("Messiah"), and the anthem, "Lord, what is man?" (Kitchen) were rendered in a manner showing that, although few in number, they are capable of rendering the work of the best of composers. The singing of the trebles was exceptionally fine. The soloists were quite up to their standard, and were heard to advantage. Miss Rutherford sang in an excellent manner "The Brighter Day" and "Calvary." Miss Shakespeare gave "Cathedral Voices," Miss Butler "The Last Milestone," and also contributed a recitation entitled "Help at the right time." The bass part was sustained by Mr. W. Hayle, who sang "The trumpet shall sound" and "Why do the nations?" ("Messiah"). Mr. Jno. Harrison conducted with his usual ability, and Mr. A. Crewe made an efficient accompanist.—On Monday, December 1st, the Barrow Hill Choir, assisted by friends from Whittington, Whittington Moor, Eckington, and Normanton, Staveley, rendered the cantata "Jonah." The choruses by the choir were nicely rendered, the principal parts being taken by Miss Rutherford, Mr. W. Cole, Messrs. Luke and Martin, and Messrs. Bottoms and Rooke. Mr. S. Smith conducted, and Mr. Fearn accompanied, assisted by a string band.

EGHAM.—On November 20th a very successful concert was given by the Congregational church choir and friends. A sum of money was raised, including a donation, sufficient to purchase thirty new choir books, containing hymns, chants, and anthems.

ELLAND.—An organ recital was recently given in the Congregational Church by Mr. S. E. Worton, R.A.M. A large audience testified in no unmistakable manner their appreciation of the musical treat provided. Mr. Worton's selections were drawn from the works of Tietz, Merkel, Mozart, Macfarren, Guilmant, and Gounod, and also included two from his own pen, for the last of which—"Variations on a Hymn-tune" and an improvisation on one of Sankey's tunes—he was compelled to bow his acknowledgments. Miss Clark and Mr. Walker rendered vical items in splendid style.

EXMOUTH.—Mr. F. Heddon Bond, M.A., F.R.C.O., has been appointed organist and choirmaster at Dale Street Wesleyan Church, Leamington.

GLASTONBURY.—On December 7th "Choir Sunday" was celebrated at the Congregational Church, when Mr. Wilfrid Chamberlain—who recently left for Bournemouth—returned to preside at the organ. His playing was much appreciated, as usual. The music of the day was well rendered throughout. The pastor, on behalf of the choir and friends, presented Mr. Chamberlain with a travelling-bag and illuminated address, as a token of their regard for him.

GLOSSOP.—On Sunday afternoon, December 14th, the annual performance of "The Messiah" was given in Wesley Chapel by a band and choir numbering about 100 performers. The principals were Madame Hayman, Miss Corless, Mr. Wentworth Minty, and Mr. Hugh Spencer. Mr. A. Sidebottom was leader of the band, Mr. H. Fielding presiding at the organ, and Mr. E. Waterhouse, J.P., conducting. There was a special musical service in the evening, when selections were given from the works of Mendelssohn, Handel, Haydn, Gounod, and Barnby, in which all the afternoon performers took part. On both occasions there was a large audience, and everything passed off exceedingly well.

LINDLEY.—The Sunday-school anniversary hymns and anthems were repeated in Zion Chapel on November 23rd. Large congregations assembled, the spacious sanctuary being crowded in the evening. The Rev. J. Le Huray, a former minister, preached, and Mr. S. E. Worton, R.A.M. (Hon. Cert.), was at the organ, and had charge of the music. At the close of the evening service the minister expressed himself as highly delighted with the music, and said it reflected the greatest credit on the choirmaster, choir, and scholars alike.

LUTON.—An excellent performance of "Athalie" (Mendelssohn) was given in Chapel Street Wesleyan Lecture Hall on December 10th, under the able conductorship of Mr. Sidney Bennett. The band and chorus numbered altogether about 200 performers. The principals were Miss Stella Maris, Mrs. W. R. Jeakings, Miss Lilian Gardner, and Miss Ethel Chandler. Mr. Fred Gostelow was at the piano, and Mr. Geo. Underwood at the organ. The large audience greatly appreciated the concert from beginning to end.

MANCHESTER.—The "Messiah" performances at the various Free Churches in Manchester and district commenced at an earlier date than usual—Rydal Mount Wesleyan Church leading the way on December 3rd. With a regular choir of forty voices

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Mr. John Taylor, the conductor, could almost have dispensed with outside assistance, but many friends from churches far and near arrived to render help. The vocalists were Madame Pashley, Miss Bella McKenzie, Mr. Giovanni Raffo, and Mr. H. Pashley. Unfortunately Mr. Raffo was unable to do full justice to the tenor solos owing to a severe cold, but the other artistes acquitted themselves well, and Miss Thomas, the clever young organist, played the accompaniments excellently.—On December 6th a first-rate rendering was given at Gravel Lane Wesleyan Church, and Mr. T. J. Bailey, who was only recently appointed organist at this church, must be congratulated on the result. Mr. Bailey is well known in musical circles in this district as one of the foremost oratorio accompanists, and he has rapidly improved the choral singing at Gravel Lane. Its own choir was assisted by members of the Hallé Choir and the Nonconformist Choir Union. The vocalists were Madame Fidler, Miss Jessie Young, Mr. Bertram Smith, and Mr. Wilfred Edge. The quartette was an excellent one, Madame Fidler singing the soprano solos in a delightful manner. Mr. W. A. Young wielded the baton, and fully controlled the hundred or more voices.—On the following Monday the ninth annual "Messiah" performance took place at the Moss Side Baptist Church, where, before a crowded audience, a choir of upwards of 150 members of the Hallé Choir and the Nonconformist Choir Union sang Handel's grand choruses. Mr. Granville Humphreys, the able leader of the N.C.U., was again at the conductor's desk, and with the exception of a late entry on one occasion by the tenors, the choruses were sung magnificently. Madame Radford sang the soprano solos in excellent style, and Miss Agnes Paddon gave a very impressive rendering of the solos, "He shall feed His flock" and "He was despised." The tenor vocalist, Mr. Harry Smith, was in magnificent voice, and with the exception of a slight error in his last solo, performed his task well. Mr. H. Pashley (of the Hallé Concerts) sang the bass solos, and aroused great enthusiasm at the conclusion of "Why do the nations?" Mr. J. W. Turner, the church organist, and hon. organist of the N.C.U., played the accompaniments in his usual able manner.—The choir anniversary of Radnor Street Wesleyan Church was celebrated on Sunday afternoon, Dec. 7th, when many choralists from neighbouring churches assisted the regular choir. The programme was certainly a change from the usual one in vogue at this time of the year, but it is doubtful whether a "musical mixture" of this kind is an entirely satisfactory form of service. Commencing with extracts from Mozart's "Twelfth Mass," set to Protestant words, the congregation listened to the bright solo from Handel's "Joshua," "O had I Jubal's lyre," followed by a somewhat dismal song, "The valley of shadows"; then, from Sullivan's song, "Thou'rt passing hence," to three selections from "St. Paul," and after the collection the programme suddenly changed to spring time and Haydn's "Creation," "With verdure clad," etc., concluding with a fine performance of "The heavens are telling." The choruses had been well rehearsed, and Mr. Bradburn conducted with considerable skill. Mr. H. Pashley's rendering of "Thou'rt passing hence" was the gem of the service, and other solos were well sung by Madame Pashley, Miss Dunderdale, and Mr. E. P. Jones. Mr. A. E. Tabor presided at the organ, and in addition to his duties as accompanist, he gave three organ solos in very good style.

MOSS SIDE, MANCHESTER.—A church with an accomplished choirmaster in full sympathy with the work of the church is an acquisition to be desired by all; but when in addition, the members of the church also willingly work with him, the pastor and congregation have something to be proud of. Such is the happy condition at Moss Side Baptist Church, where Mr. J. W. Turner (hon. organist of the Manchester N.C.U.) is organist and choirmaster. On Friday, November 21st, to assist the work at a mission connected with the church, a very good concert was given. Owing to the variety of talent among the singers there was a very long programme, which contained part songs, songs, duets, and humorous selections. The latter were given by the choirmaster, and received great applause. The choir rendered "The River Floweth Strong" (Rogers) and "Merry Boys Away" (Bishop) very artistically, but in "Eldorado" (Pinsuti) some of the singers appeared not to be familiar with it, and the rendering was noticeably far below the former pieces. "When the wind bloweth in" (Smart), by Miss Egerton and Mr. Harry Hartley, was one of the most artistic renderings of the evening. Miss Bertha Platford attempted Weber's "Softly Sighs," but failed to produce the dramatic effects that are possible. She has a nice, bright voice, and with careful training will make a good singer. Mr. Harry Hartley was recalled for "The Bedouin Love Song," and gave "The Yeoman's Wedding," in very good style. Solos were also given by Misses Egerton, Adams, Gertrude Edwards, and Messrs. Fallows, Bellis, and Mosley. The prize quartette (N.C.U. Competitions, 1902), gave the test piece, "The Lord is nigh" (Sullivan). To add to the enthusiasm of the choir they were favoured with a large and enthusiastic audience, whose warm applause must have been very gratifying to the singers and choirmaster.

TUNBRIDGE WELLS.—A meeting of organists, choirmasters, and choir members of the principal Free Churches of the town and Tonbridge was held in Mount Pleasant Congregational Lecture Hall on December 11th, Mr. F. H. Brackett presiding. Mr. Minshall attended as a deputation from the central Nonconformist Choir Union, and pointed out the advantages of forming a local Union. Most of the choirmasters present favoured the idea of the formation of a Union, and the choir members seemed to be of the same mind, especially those who had some years ago attended the Crystal Palace Festival. Some discussion followed, in which Messrs. Brackett, Baldwin, Starmer, Prior, and others took part. Finally a committee was formed to inaugurate a Union for the district.

WALSALL.—In connection with the Trinity Wesleyan Church Adult Bible Class a very successful service was held recently. The service of song, entitled "Elias Power," was very efficiently rendered by the choir. The organist (Mr. H. J. Berwick) and choir deserve great praise for such good work, thereby providing the large audience with a more than usually helpful and inspiring service. Mr. Enoch Evans gave the connective readings, and he did his part exceedingly well. Many of the congregation, when dispersing, expressed their pleasure, and also a hope, that a repetition would be given in the early future.

WESTBURY.—A new organ has been presented to the old church, of which the Rev. J. Clarke, B.A., is pastor. The donor does not wish his name to be known.

Recital Programmes.

New Music.

LAYGATE.—In the Presbyterian Church, on December 3rd, by Mr. T. W. Ritson, Mus.Bac., F.R.C.O.:—

| | | |
|-------------------------------------|-----|---------------|
| Grand Fugue in G Minor | ... | Bach |
| Larghetto from Second Symphony | ... | Beethoven |
| Barcarolle from Fourth Concerto | ... | W. S. Bennett |
| Scherzo from Fourth Symphony | ... | Gade |
| (a) Die Frage (The Question) | ... | Wolstenholme |
| (b) Die Antwort (The Answer) | ... | Wolstenholme |
| (c) Capriccio in B Flat | ... | Capocci |
| (a) Cavatina | ... | Widor |
| (b) Toccata from 5th Organ Symphony | ... | Widor |

STUDLEY.—By Mr. Wm. Watton, in the Wesleyan Church, on November 24th:—

| | | |
|---|-----|------------|
| Overture—"Semiramide" | ... | Rossini |
| "Harmonious Blacksmith" | ... | Handel |
| Toccata in F Major | ... | J. S. Bach |
| Selection—"Tannhäuser" | ... | Wagner |
| Allegro in B Flat | ... | Lemmens |
| Gavotte in F Major | ... | Roeckel |
| Hungarian March | ... | Liszt |
| Organ Concerto (Cuckoo and Nightingale) | ... | Handel |
| Storm Fantasia | ... | Lemmens |
| Military March in E Flat | ... | Wely |

TIVERTON.—By Mr. Heddion Bond, M.A., F.R.C.O., in the Wesleyan Church, on December 9th:—

| | | |
|------------------------------|-----|------------|
| Toccata and Fugue in D Minor | ... | J. S. Bach |
| Andante in A Flat | ... | Hoyte |
| Offertoire in B Minor | ... | Baptiste |
| Variations on a Hymn Tune | ... | Stearne |
| March Joyeuse | ... | Jackson |

EXMOUTH.—By Mr. Heddion Bond, M.A., F.R.C.O., in the Wesleyan Church, on December 4th:—

| | | |
|------------------------------------|-----|-----------|
| Prelude and Fugue in D Major | ... | Bach |
| (a) Romance in B Flat | ... | Pullein |
| (b) Allegretto in A | ... | Archer |
| Marche Funebre et Chant Seraphique | ... | Guilmant |
| Variations on a Christmas Hymn | ... | Smith |
| (a) Serenata | ... | Moskowski |
| (b) Allegretto Cantabile | ... | Vincent |
| March—"Pomp and Circumstance" | ... | Elgar |

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A LITTLE boy, three years old, said to his mother the other day, "Mother, do sing that pretty song, 'O Dry those Stairs.'"

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